

THE CLEVELAND MUSEUM OF ART
ARTIST BIOGRAPHY

MAY 88

Please complete and return the following questionnaire for our reference file on Cleveland Artists.

FULL NAME: Aileen McKimm
DATE AND PLACE OF BIRTH: September 15, 1957; Garfield Heights, Ohio
PRIMARY MEDIA: Painting, plastics
ART TRAINING - Schools, Scholarships, etc.: Bachelor of Fine Arts degree from the
Cleveland Institute of Art 1980/Painting.
Agnes Gund Memorial Scholarship 1980.

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

The New Gallery of Contemporary Art
Cleveland, Ohio
"Annual Exhibition of Prints and Drawings
for Collectors" 1982
Kuban Galleries Inc., Cleveland, Ohio
consignments 1982, 1983

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION: free-lance artist, teaching Cleveland Museum of Art

We would appreciate any information regarding subsequent awards, purchases, exhibitions and scholarships.
Thank you for your cooperation.

The Work

The move from paper to stretched canvas, in 1975, provoked a query concerning the relationship between the painted image and the physical structure that it was painted on.

-
Whether it is scrawled along an edge or centrally placed as a dominant shape, the signature of Stuart Davis is visually integral to each of his later works. This revelation, insignificant as it may seem, was the genesis of the major premise that all singular elements of a work are of equivalent significance. Singular elements should be created to play minor roles with as much conviction as those created to play major ones.

-
A persistent expansion of the former premise combined with a continuing study of color inferred the search for specific color. A single color relative to a group of colors will visually assume a level of space (Albers). This color within a group of colors will assume a different level of space relative to its position in physical space. Space is light, as color is light.

-
A full-time job of folding boxes to package marine parts, during the summers of 1978 and 1979, evoked interest in the idea of a visual mantra. The work emerged as a repetition of flickering painted patterns working with or pitted against flickering relief patterns.

-
By 1980, the conception of a third variable of space posed an investigation into the relationships between competing types of spatial systems,

1. the "depthless" metallic painted surface
2. the physical space and actual form
3. the implication of a greater perspective space,

and the relationships between the separate patterns that each of these systems creates.

Being composed of circles, squares and triangles, the sphere of planes in perspective was born (1982) to expand the potential variety of the three competing spatial patterns. The efficacy of this form gave license to spread the gap between the competing patterns, challenging to what extent the three spatial patterns could separate in both a visual and logical sense, yet, present a visual/logical unit.

To a greater extent than previous forms, the implied quarter sphere of planes in perspective asserts itself as a complete form voicing the second spatial system measurably. It emulates the seashell, embedded in nature, in both its logical structure and its imperfect symmetry.